

PRACTICAL
INSTRUMENTATION

BY

RICHARD HOFMANN.

TRANSLATED BY

ROBIN H. LEGGE.



PART V.

THE COMBINATION OF STRINGS, WOOD-WIND
AND HORNS.



LONDON
AUGENER & C^o.

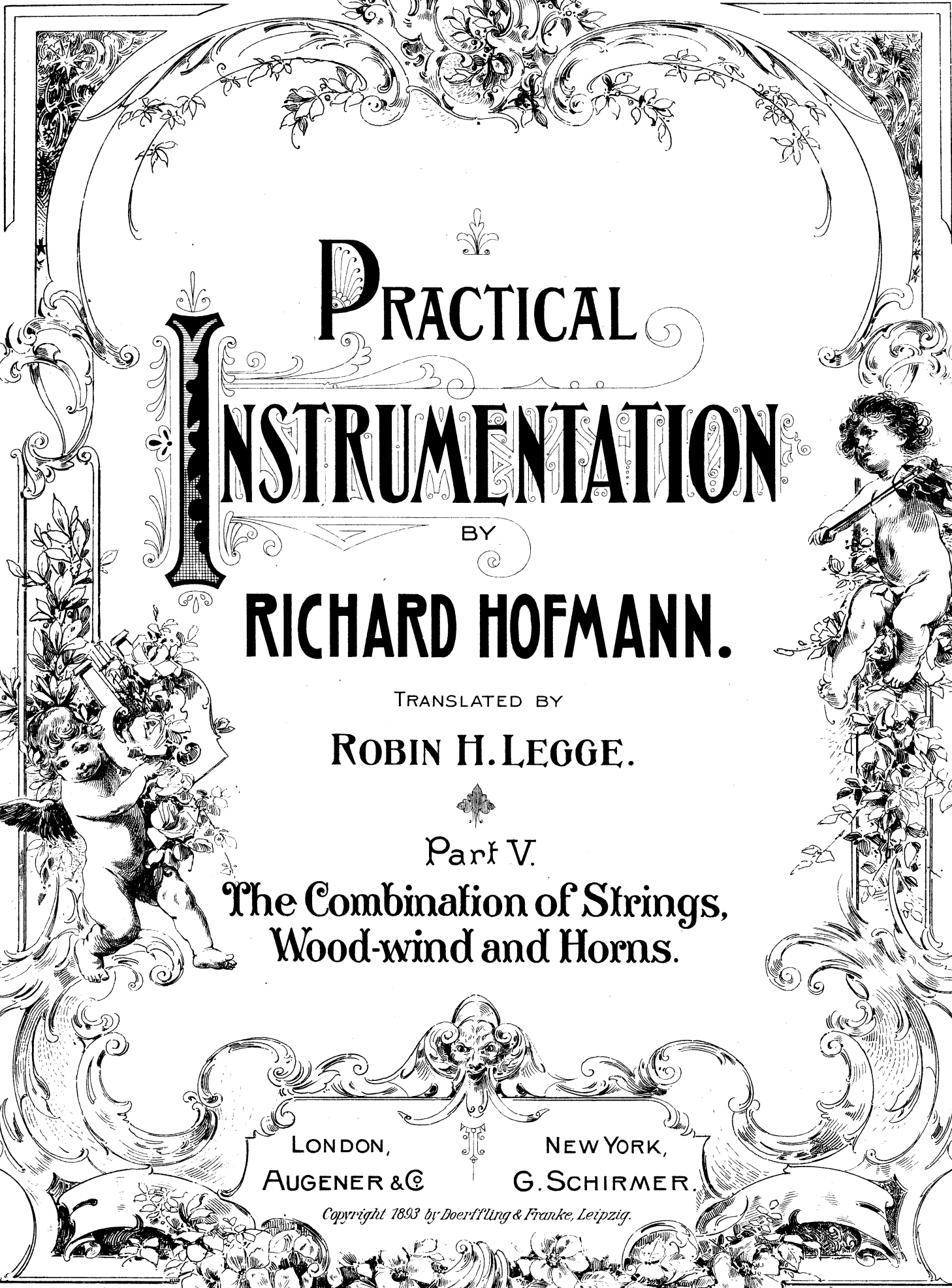


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PART V.

The Combination of Strings, Wood-wind and Horns.

The above combination may be arranged for chorals and passages of sustained harmonies as shown in part III, and in part IV, Ex. 1^a and 1^b (where horns are used. When 3 horns are used they may take the alto, tenor and bass parts. If only 2 occur they usually take the alto and tenor, or alto, or tenor and an added part. Under certain circumstances (when the compass and the register of the instruments suit) they may take the outer parts.

Exercise I.

Arrange chorals for these instruments, as in Part IV, Ex. II^b.

Exercise II.

Arrange songs or arias for voice with accompaniment of strings and wood-wind with horns, for the study of which the following examples will be of service:

- Haydn**, Creation, aria No. 6. 1 flute, 2 oboes, 2 bassoons, 2 horns in *D*, double-bassoon and strings.
 " " aria No. 8. 2 flutes, 2 clarinets, 2 bassoons, 2 horns in *G* and strings.
Mozart, Magic-Flute, No. 3. 2 clarinets in *B*[♭], 2 bassoons, 2 horns in *E*[♭] and strings.
 " " No. 15. 2 flutes, 2 bassoons, 2 horns in *F* and strings.
 " Don Giovanni, No. 3. 2 clarinets in *B*[♭], 2 bassoons, 2 horns in *E*[♭] and strings.
 " " " No. 6. 2 flutes, 2 bassoons, 2 horns in *F* and strings.
 " " " No. 13. 1 flute, 1 oboe, 1 bassoon, 2 horns in *F* and strings.
 " " " No. 15. 2 oboe, 2 horns in *G* and strings.
 " " " No. 19. 2 flutes, 2 clarinets in *C*, 2 bassoons, 2 horns in *C* and strings.
Weber, Oberon, Act II finale. 2 flutes, 2 oboes, 2 clarinets, 1 horn, 2 bassoons and strings.
 " Freischütz, No. 7. 2 flutes, 2 oboes, 2 bassoons, 2 horns in *G* and strings.
 " " No. 12. 2 clarinets, 2 bassoons, 2 horns in *E*[♭] and strings.
Lortzing, Czar and Carpenter, No. 2. 1 flute, 2 oboes, 2 bassoons, 2 horns in *D* and strings.
 " " " " No. 14. 1 flute, 2 clarinets in *B*[♭], 2 bassoons, 2 horns in *E*[♭] and strings.
Mendelssohn, Elijah, No. 8. 2 oboes, 2 bassoons, 2 horns in *E* and strings.
 " " No. 14. 2 flutes, 2 clarinets in *B*[♭], 2 bassoons, 2 horns in *E*[♭] and strings.
 " " Quartett. 1 clarinet, 1 bassoon, 2 horns in *B*[♭] and strings.
Schumann, 'Pilgrimage of the Rose'. No. 6. Sop. u. alto. 2 flutes, 2 oboes, 2 clar. in *B*[♭], 2 bassoons, 2 horns in *F* and strings.
 " " " " " No. 14. Tenor. 2 flutes, 2 oboes, 2 clar. in *B*[♭], 2 bassoons, 2 horns in *F* and strings.
Beethoven, Fidelio. No. 1. 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns in *A* and strings.
 " " No. 2. 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns in *C* and strings.
 " " No. 15. 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns in *G* and strings.

These exercises will also be useful for score-reading.

The following show clearly how strings, wood-wind and horns may be combined advantageously in a variety of manners. They may be studied before Ex. II.

Score examples in which 1) the strings or wind and horns alternate: 2) where they are used together.

1. Beethoven, C-minor pianoforte concerto.

Allegro con brio.

Musical score for Beethoven's C-minor piano concerto, first movement. The score is arranged for Oboi, Fagotti, Corno in E♭, Violino I, Violino II, Viola, and Violoncello & Contrabasso. The tempo is 'Allegro con brio'. The music features dynamic markings such as *p*, *p*, *p*, *p*, *p*, *p*, and *p*, and articulation markings like *sf*. The strings play a rhythmic accompaniment while the woodwinds have more melodic and harmonic parts.

2. Cherubini, 'Abencerages', overture.

Allegro.

Musical score for Cherubini's 'Abencerages' overture. The score is arranged for Flauti, Oboi, Clarinetti in C, Corni in D, Violino I, Violino II, Viola, and Violoncello & Contrabasso. The tempo is 'Allegro'. The music features dynamic markings such as *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, and *pp*, and articulation markings like *legg.* and *ppizz.*. The woodwinds have prominent melodic lines, while the strings provide a rhythmic and harmonic foundation.

Continuation of the musical score for Cherubini's 'Abencerages' overture. This section shows the lower staves of the woodwind and string sections. Dynamic markings include *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, and *pp*. Articulation markings such as *arco* and *ppizz.* are present. The woodwinds and strings play together in a dense texture.

3. Beethoven, 'Egmont', overture.

Allegro.

Clarineti in B.

Fagotti.

Corni in F.

Corno in Eb.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

4. Berlioz, Harold symphony. 1st movement.) (By permission of Breitkopf & Härtel, Leipzig.)

un peu plus vite.

Flauto piccolo.

Flauto.

Oboi.

Clarinetti in C.

Fagotti.

Viola-Solo.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

5. Beethoven, 'Egmont', overture.

Sostenuto ma non troppo.

Oboe I.

Clarinetto I in B \flat .

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

f marc.

f marc. divisi

f marc. Cb.

f marc. Vcll.

p

p

p

p

p

p

p

p

Cf. also part III, example 46. *p*

6. Beethoven, B \flat symphony. 3rd movement.

Allegro vivace.

Flauto I.

Oboi.

Clarinetto I in B \flat .

Fagotto I.

Corno II in B \flat basso.

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

p

p

p

p

p

a2

p

p

sf

p

sf

p

sf

p

sf

p

sf

p

sf

p

sf

p

sf

p

sf

p

sf

p

7. Brahms, C-minor symphony. 1st movement. (By permission of N. Simrock, Berlin.)

Allegro.

Oboi.
 Clarinetti in B \flat .
 Fagotti.
 Contrafagotto.
 Corni in C.
 Trombi in C.
 Violino I.
 Violino II.
 Viola.
 Violoncello & Contrabasso.

8. Brahms, D-major symphony. 1st movement. (By permission of N. Simrock, Berlin.)

Allegro non troppo.

Flauti.
 Clarinetti in A.
 Fagotti.
 Corni in D.
 Corni in E.
 Violoncello & Contrabasso.

Cf. also **Beethoven**, 'Fidelio'. No. 10. Final bars. (Wind descending to the lowest depth.)

" " No. 11. Bars 1—4.

" " No. 14. Quartett più moto.

" Symphony in *F*, 1st movement, bars 52, 53, 56, 57.

See also part III, pag. 10, example 26.

" " in *C*, 1st movement, part II, bars 72—103.

" " in *B* \flat , 2nd movement, Adagio, bars 26, 27. (Cf. here also bars 6, 7 from end.)

" " 'Pastoral', scene at the brook, bars 92—95.

" " " shepherd's song, bars 46—49.

Schumann, symphony 1, movement III, scherzo trio I and end.

" " 4, movement I, Peters' Edition, pag. 8, 14, 15, 40, 41, 43.

" " 4, movement IV, Peters' Edition, pag. 96, 97, 110, 111.

9. Beethoven, 'Fidelio', overture.

Adagio.

Flauti. *p dolce*

Oboi. *p*

Clarinetti in A. *p dolce*

Fagotti. *p dolce*

Corni I. II. in E. *p dolce*

Corni III. IV. in E. *p*

Violino I. *p dolce*

Violoncello. *p dolce*

See also part III, pag. 10, example 26.

10. Beethoven, 'Fidelio', No. 3, Quartett.

Andante sostenuto.

Flauto I. *p*

Clarinetti in C. *a² p*

Fagotti. *a² p*

Corni in G.

Violino I.

Violino II.

Viola.

Marzeline.
wer - - de glück - - lich sein, ich wer - - de glück - - - - lich

Leonore.
o namenlo - - - se Pein, o na - - - men, na - - - - men

Jaquino.
ein - - - - mir wird so wunder - bar, mir wird so wun - - - - der -

Rocco.
wer - - de glück - - lich sein, ja glück - - - - lich

Violoncello & Contrabasso. *a²*

Cf. also: part III, pag. 24, example 56. D. & F. 5

14. Beethoven, Symphony No. 7. 2nd movement.

Allegretto.

Flauti.
Oboi.
Clarinetti in A.
Fagotti.
Corni in E.
Violino I.
Violino II.
Viola.
Violoncello & Contrabbasso.

Score examples.

The strings and wind as an independent body, with occasional use as a solo instrument, for playing the melody, accompaniment or filling in the harmony.

15. Mendelssohn, Piano concerto in G-minor. (2nd movement.)

Andante.

Fagotto I. *Pianofissimo. p*

Corno I in E. *p*

Viola. *p*

Violoncello I. *p*

Violoncello II. *p*

Contrabasso. *p* *pp*

16. Haydn, 'Oxford symphony'. 4th movement.

Allegro.

Flauto I. *p*

Corno II in G. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello. *p*

17. Weber, 'Oberon', overture.

Allegro con fuoco. Solo. *p dolce*

Clarinetto I in A. *p dolce*

Corno I in D. *fp*

Violino I. *fp*

Violino II. *fp* *pp*

Viola. *fp*

Violoncello. *fp*

Contrabasso. *pp*

*) Cor. II sounds in unison with the Viola. D. & F. 5

18. Volkmann, B \flat symphony. 2nd movement. (By permission of Schott's Söhne, Mainz.)

Andantino.

Solo.

Oboe I. *p* *pp*

Corno I in F.

Violino I. *pizz.* *p*

Violino II. *pizz.* *p*

Viola. *p*

Violoncello. *pizz.* *p*

Contrabasso. *pizz.* *p*

poco ritard. *a tempo* *cresc.* *f poco accelerando*

pp *p* *p cresc.* *arco* *arco* *arco* *arco*

pp *poco ritard.* *pa tempo* *cresc.* *poco accelerando*

pp *poco ritard.* *pa tempo* *cresc.* *poco accelerando*

19. Weber, 'Oberon' No. 15.

Andante con moto.

Fagotti. *pp*

Corno I in E. *p*

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Meermädchen. *p*

Violoncello & Contrabasso. *pp*

o — wie wogt es sich schön auf der Fluth, wenn nichts, als wir Ithram Bu — sen ruht, der Wäch — ter leh — net im Däm — mung — schein

*) Horn 2 in unison with viola.

20. Gluck, 'Iphigenia in Aulis', overture.

Allegro moderato.

Flauto I. *fp*

Oboi. *fp* Solo.

Fagotto I. *fp*

Corno I in C. *fp*

Violino I. *fp*

Violino II. *fp*

Viola. *fp*

21. Haydn, Seasons, 'Spring'.

Allegretto.

Flauto piccolo. *p*

Oboe I. *p*

Corni in C. *p*

Violino I. *p*

Basso Solo. *p*

In lan-gen Fur-chen schreitet er dem Pflu-ge flö-tend nach, in langen Furehen schrei-tet er

22. Beethoven, 'Fidelio', Act II.

Poco Allegro.

Solo.

Oboe I.
Corni in F.
Violino I.
Violino II.
Viola.
Florestan.
Violoncello.
Contrabasso.

dolce
pp
p dolce
p dolce
p dolce
p dolce
p dolce

spür' ich nicht lin-de, sanft säu - seln-de Luft? und ist nicht mein Grab nur er-hel-let? ich seh' wie ein

En-gel im ro - sig - ten Duft sich trös - tend zur Sei - te, zur Sei - te mir stellet, ein En-gel, Le-o -

p
p
p
p
p
p

cresc. poco a poco - - - - *f* *p dolce*

cresc. poco a poco - - - - *f* *p*

cresc. poco a poco - - - - *f* *p*

cresc. poco a poco - - - - *f* *p*

cresc. poco a poco - - - - *f* *p*

no-ren, Le-o no-ren, der Gat-tin so gleich, der, der führt mich zur Freiheit ins himm- - li-sche Reich.

cresc. poco a poco - - - - *f* *p*

cresc. poco a poco - - - - *f*

23. Weber, 'Freischütz', Arietta No. 7.

Allegretto.

Solo.

Oboe I. *f*

Fagotti. *p*

Corni in C. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Violoncello & Contrabbasso. *a2* *p*

24. Weber, 'Freischütz', Cavatina No. 12.

Adagio.

Fagotti. *p dolce*

Corno in Eb. *p dolce*

Violoncello Solo. *espress.*

Violoncello & Contrabbasso. *a2* *pp*

25. Mendelssohn, Nocturne (A Midsummer Night's Dream).

Andante tranquillo.

Clarinetto I in A.

Fagotti.

Corni in E.

Violoncello & Contrabasso.

26. Wagner, 'Siegfried'. (Full score pag. 31—32.) (By permission of Schott's Söhne, Mainz.)

Mässig.

Corno inglese.

Fagotti I II.

Fagotto III.

Clarinetto basso in B \flat .

Mime.

Violoncello & Contrabasso.

So lechzest du auch nach mir, so liebst du auch dei-nen Mi-me, so musst du ihn lieben. Was dem Vö-gelein ist der Vo-gel,

wenn er im Nest es nährt, eh das flügge mag fliegen, das ist dir kind'schem Spross der kundig sagen-de Mi-me, das muss er dir sein!

27. Beethoven, Pastoral symphony. Bars 121-161.

Allegro.

Oboe I.
Clarinetto I in B \flat .
Fagotti.
Corni in F.
Violino I.
Violino II.
Viola.
Violoncello & Contrabasso.

28. Mozart, Symphony in E \flat . 3rd movement, bars 38—68.
Andante.

Flauto I.
Clarineti in B \flat .
Fagotti.
Corno in E \flat .
Violino I.
Violino II.
Viola.
Violoncello & Contrabbasso.

*) The double-bats plays the 1st 16th-note an octave higher. D. & F. 5

Musical score for piano and orchestra, measures 1-8. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The orchestra includes strings and woodwinds. Dynamics include *p* (piano).

29. Mendelssohn, St. Paul, No. 7. (Aria, Jerusalem.)

Adagio.

Flauto I.

Clarinetti in B \flat .

Fagotti.

Corni in F.

Violino I.

Violino II.

Viola.

Sopran.

Violoncello.

Musical score for the orchestra, measures 1-8. The score is for Adagio. Instruments listed include Flauto I., Clarinetti in B \flat , Fagotti, Corni in F, Violino I., Violino II., Viola, Sopran., and Violoncello. Dynamics include *pp*, *p*, and *pp3*.

Musical score for piano and orchestra, measures 9-16. The piano part includes the vocal line with lyrics. The orchestra continues with strings and woodwinds. Dynamics include *pp* and *p*.

Je-ru-sa-lem! Je-ru-sa-lem! die du töd - test, die Prophe - - ten

30. Beethoven, 'Fidelio', Act I, No. 9.

Allegro con brio.

Fagotto I.
Corno I in E.
Corno II in E.
Corno III in E.
Violino I.
Violino II.
Viola.
Leonore.
Violoncello & Contrabasso.

nein, ich wan - - ke nicht, mich stärkt die Pflicht der treu-en Gat - -

- ten-lie-be.

31. Mozart, 'Don Giovanni', No. 27.

Moderato.

Oboi.
Clarinetti in B \flat .
Fagotti.
Corno in B \flat basso.
Leporello und Don Juan.
Violoncello.

Das ist gar aus dem Fi-ga-ro von Mo-zart.

p *f* *tr* *f* *p*

p *f* *p* *f* *p*

p *f* *f* *f* *p*

Lep. Don Juan.

Le - - po - rel-lo! Zu Be - feh - le! Kerl, was

p *p* *f*

p *f* *tr* *f* *cresc.* *f*

p *f* *tr* *f* *cresc.* *f*

p *f* *cresc.* *f*

p *f* *cresc.* *f*

Lep.

steckt dir in der Kehle, in der Kehle? Husten, Schnupfen von Er-kältung, kann es mir wohl an-ders gehn? Kann es mir wohlanders

p *f* *cresc.* *f*

p *f* *cresc.* *f* *p*

p *f* *cresc.* *f* *p*

p *f* *cresc.* *f* *p*

p *f* *cresc.* *f* *p*

p *f* *cresc.* *f* *p*

Don Juan. Lep. Don Juan. Lep.

gehn? Nun so pfei - fe, weil ich spei - se! Ach mein Herr! Nun wird's? Ich musses ge-stehen! Ihr Herr

p *f* *cresc.* *f* *p*

32. Weber, 'Jubel-Overture'.

Presto assai.

Solo.

Oboe I. *p*

Fagotti. *p*

Corni in E. *p*

Viola. *p*

Violoncello. *p* *divisi* *a 3.*

Contrabasso. *pizz.* *p*

33. Wagner, 'Lohengrin, Act II, 2nd Scene.

In mässiger Bewegung.

Flauti. *pp*

Corno inglese. *p*

Clarinetto I in B \flat . *p*

Clarinetto basso in B \flat . *p*

Fagotti. *pp*

Corno II in C. *pp*

Ortrud. *pizz.*

Violoncello. *pp* *arco*

In fer - - ner Einsamkeit des Wal - - - des, wo still und friedsam ich ge - lebt.

34. Weber, 'Oberon', overture.

Adagio sostenuto.

Flauti. *pp stacc.*

Clarineti in A. *pp stacc.*

Corno I in D. Solo. *dolce* *con sord.* *p*

Violino I. *pp* *con sord.*

Violino II. *pp* *con sord.*

Viola. *pp* *con sord.*

Violoncello. *pp*

35. Beethoven, 'Pastoral', symphony. Shepherd's song.

Allegretto.
Solo. *dolce*

Clarineti in B \flat .
Fagotti.
Corni in F.
Violino I.
Violino II.
Viola.
Violoncello.

pp *cresc.* *sf* *p* *pp* *cresc.* *sf* *p* *p dolce* *p dolce* *p dolce* *pizz.*

36. Herold, 'Zampa', overture.

Andante.

Clarineti in B \flat .
Fagotti.
Corno in E \flat .
Violino I.
Violino II.
Viola.
Violoncello & Contrabbasso.

pp *pp* *pp* *pp* *pizz.* *pizz.* *pizz.* *a 2 pizz.*

37. Beethoven, 4-major symphony. 3rd movement.

Assai meno presto.

Flauto I.
Oboe I.
Clarinetti in A.
Fagotti.
Corno II in D.
Violino I.
Violino II.

p *p* *p* *p* *p* *p*

38. Beethoven, A-major symphony. 3rd movement.

Assai meno presto.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

39. Beethoven, B^b symphony. 4th movement.

Allegro ma non troppo.

Oboi.

Clarineti in B^b.

Corno in B^b basso.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

40. Mendelssohn, St. Paul, No. 40, Cavatina.

Adagio.

Clarineti in C.

Fagotti.

Corni in C.

Viola.

Tenor - Solo.

Violoncello Solo.

Violoncello.

Contrabasso.

*) A very characteristic passage which would much more effective of the *f*[#] were stopped instead of being produced by means of a ventil. See also Ex. 37.

Sei ge-treu bis in den Tod, so will ich dir die Krone des Lebens ge-ben, sei ge-

p *sf* *p*

Detailed description: This system contains the first three measures of the musical score. It features a vocal line with lyrics, a piano accompaniment with a busy bass line, and a cello/contrabass line. Dynamics include piano (*p*) and sforzando (*sf*).

treu bis in den Tod, so will ich dir die Kro-ne des Le-bens ge-ben, so will ich dir die

p *p* *p*

Detailed description: This system contains measures 4-6. The vocal line continues with lyrics. The piano accompaniment maintains its rhythmic pattern. Dynamics are marked as piano (*p*).

Kro-ne des Le-bens ge-ben. Fürchte dich nicht, fürchte dich

p *sf* *p* *sf* *p* *sf*

Detailed description: This system contains measures 7-9. The vocal line concludes with lyrics. The piano accompaniment features dynamic markings of piano (*p*) and sforzando (*sf*). The cello/contrabass line also has dynamic markings.

41. Beethoven, Symphony in F, No. 8. 3rd symphony.

Tempo di Menuetto.

Clarinetto I in B \flat .
 Fagotti.
 Corni in F.
 Violino I.
 Violino II.
 Viola.
 Violoncello.
 Contrabbasso.

*) These bars are difficult to play.

This musical score block contains two systems of music. The top system (measures 25-31) features a piano part with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piano part includes dynamic markings such as *cresc.*, *sf*, *p*, and *p dolce*. The bottom system (measures 32-41) continues the piano part and includes the orchestra's contribution. The piano part continues with *cresc.*, *sf*, *p*, *dim.*, and *pp* markings. The orchestra part consists of rhythmic patterns in the strings and woodwinds.

42. Schumann. Symphony in D-minor. 2nd movement.

Ziemlich langsam.

This musical score block contains the orchestral score for the second movement of Schumann's Symphony in D-minor. The tempo is marked "Ziemlich langsam." The score is arranged in two systems, labeled "1." and "2.". The instruments listed on the left are Fagotti, Corno III/IV in D, Violino Solo, Violino I, Violino II, Viola, Violoncello I, Violoncello II, and Contrabasso. The woodwinds and strings play a melodic line, with the solo violin part marked *p dolce*. The strings are marked *p dolce* and *pizz.* (pizzicato). The score includes dynamic markings such as *p*, *ten.* (tension), and *divisi*. The key signature is D minor and the time signature is 6/8.

43. Haydn, Symphony in E \flat . 2nd movement.

Andante.

Flauto I. *p*

Oboi. *p* *tr* *f*

Fagotto I. *p*

Corni in C. *p*

Violino I. *pizz.* *p*

Violino II. *pizz.* *p* *arco* *f*

Viola. *pizz.* *p* *arco* *f*

Violoncello & Contrabbasso. *a. 2.* *p*

44. Beethoven, 'Fidelio', No. 9.

Adagio.

Fagotto I. *p dolce*

Corno I in E. *p*

Corno II in E. *p*

Corno III in E. *p*

Violino I. *pp* *cresc.* *p* *cresc.* *pp*

Violino II. *pp* *cresc.* *p* *cresc.*

Viola. *pp* *cresc.* *p* *cresc.*

Leonore. *wallt mein Blut.* *Komm! Hoffnung, lass den letzten*

Violoncello & Contrabbasso. *a. 2.* *cresc.* *p* *cresc.* *pp*

A very difficult progression; it is easier as on next page bar 5.

Stern, den letzten Stern der Müden nicht erblei-chen, o komm, erhell, erhell mein Ziel, sei's noch so fern, so

mf *p* *fp* *mf* *mf* *fp* *mf* *fp* *mf*

fern, die Liebe, sie wird's erreichen, ja, ja, sie wirdser-rei-chen, sie wirdser-

p *fp* *cresc.* *fp* *cresc.* *fp* *cresc.* *fp* *p* *fp*

cresc.
p *dolce* *fp* *pp*
p *dolce* *fp* *pp*
p *dolce* *fp* *pp*
cresc. *p* *cresc.* *fp* *pp*
cresc. *p* *cresc.* *fp* *pp*
cresc. *p* *cresc.* *fp* *pp*
cresc. *p* *cresc.* *fp* *pp*
rei - - - - - chen, komm, o komm, komm, o Hoff - nung!
cresc. *p* *cresc.* *fp*

fp cresc. *f*
fp cresc. *f*
fp cresc. *f*
fp cresc. *f*
fp cresc. *f*
fp cresc. *f*
fp cresc. *f*
lass' den letz - ten Stern der Mü - den, der Müden nicht er - bleichen, er - hell' ihr Ziel, sei's noch so
p *fp cresc.* *f*

f *f* *fp* *sfp* *fp* *fp*

fern, sei's noch so fern, die Liebe, die Lie - - be wirdser-reichen, die Lie - - - - - be, die Liebewirdser-

colla parte *Allegro con brio.* *f* *sf* *p* *f* *sf* *p* *f* *p* *f* *p*

rei - - - chen. Ich folg' dem in - nern Triebe,

cresc. *ff* *p* *ff* *p* *fp*

p *cresc.* *ff* *p* *ff* *p* *fp*

cresc. *ff* *p* *ff* *p* *fp*

cresc. *ff* *p* *ff* *p* *fp*

cresc. *ff* *p* *ff* *p* *fp*

cresc. *ff* *p* *ff* *p* *fp*

cresc. *ff* *p* *ff* *p* *fp*

ich wan-ke nicht, mich stärkt die Pflicht der treu-en Gat-ten lie-be, ich

cresc. *ff* *p* *ff* *p* *fp*

45. Beethoven, B \flat symphony. 4th movement.
Allegro ma non troppo.

Flauto I. *pp* *pp*

Oboi. *dolce pp* *pp*

Clarinetti in B \flat . *pp*

Fagotti. *pp*

Corno in B \flat basso. *pp* *pp*

Violino I. *dim* *p* *pp* *pp*

Viol. II. *pp* *pp*

Trombi. *pp* *pp*

46. Beethoven, Violin concerto. 3rd movement.
Allegro.

Oboe I. *p*

Clarinetto I in A. *p*

Fagotti. *p*

Corni in D. *p*

Violino Solo. *pizz.* *arco*

Violino I. *p* *p*

Violino II. *p* *p*

Viola. *p*

Violoncello & Contrabasso. *a2* *p* *p*

D. & F. 5

Musical score for a symphony, page 31. The score is written for piano and strings. The piano part features a complex, rhythmic melody in the right hand and a steady bass line in the left hand. The strings provide harmonic support with various textures and dynamics.

47. Goldmark, 'Country wedding', symphony. (Serenade.) (By permission of Schott's Söhne, Mainz.)

Allegro moderato scherzando.

Musical score for 'Country wedding' by Goldmark, page 5. The score is written for woodwinds and strings. The Clarinet in A has a solo part marked "a tempo" and "Solo". The strings play a steady accompaniment.

Oboi.

Clarineti in A. Solo. *a tempo*

Fagotti.

Corno I in F.

Violino I.

Violino II.

Viola. pizz.

Violoncello.

Contrabasso.

The first system of the musical score consists of six staves. The top staff is for the Violin, the second for the Viola, and the bottom three for the Piano. The key signature is one sharp (F#) and the time signature is 4/4. The Violin part begins with a *mf* dynamic and features a melodic line with slurs and accents. The Viola part also starts with *mf* and has a similar melodic contour. The Piano part is divided into two hands, with the right hand playing a series of chords and the left hand playing a bass line. Dynamics include *p* and *p divisi.* in the piano part.

The second system of the musical score continues with the same three instruments. The Violin part starts with a *stacc.* marking and a *f* dynamic, followed by a *stacc.* marking and a *f* dynamic. The Viola part has a *f* dynamic and a *stacc.* marking. The Piano part is primarily *pizz.* (pizzicato) with a *pp* dynamic, and includes *arco* (arco) passages with *pp* dynamics. The system concludes with a *pp* dynamic in the piano part.

48. Wagner, A Faust overture. (By permission of Breitkopf & Härtel, Leipzig.)

Sehr bewegt.

Oboe I. *p f p f ausdrucksvoll p*

Fagotti. *pp*

Corno I. II. in F. *p p più pp*

Corno III. IV. in D. *p*

Violino I. *Tromp. p p*

Violino II. *p p pp dim pp p*

Viola. *p p pp dim pp p*

Violoncello. *p p pp dim pp p*

Contrabasso. *p pp p p pp p*

49. Schumann, E♭ symphony. 3rd movement.

Nicht schnell.

Oboi. *p dolce*

Clarineti in B♭. *p dolce*

Fagotti. *p dolce pp*

Corno in E♭. *p dolce pp*

Violino I. *p dolce tr pp*

Violino II. *p pp*

Viola I. *p pp*

Viola II. *p pp*

Violoncello. *pizz. p*

50. Schubert, Symphony in C. 2nd movement.

Andante. Solo. pp

Oboe I.

Clarineti in A.

Fagotti.

Corni in C.

Violino I. pizz. pp

Violino II. pizz. pp

Viola. pizz. pp

Violoncello. pizz. pp Solo. arco pp

Contrabasso. pizz. pp

tr. pp

Andante.

Flauto I.

Clarinetti in A.

Corni III.IV. in G.

Corno inglese.

Fagotti.

Violino I.

Violino II.

Viola.

Violoncello & Contrabasso.

Corno I in E.

Triangolo.

*) This solo is often played by the oboe.

*) Rossini has oddly enough written the English-horn part in the bass clef as a non-transposing instrument. Thus:

English-horn

Sounding an octave higher.

The first system of the musical score consists of ten staves. The top staff features a complex melodic line with many sixteenth notes. The second staff is mostly empty. The third staff contains a melodic line with triplets. The fourth staff has a bass line with chords. The fifth and sixth staves are grouped by a brace and contain a piano accompaniment with chords. The seventh and eighth staves are also grouped by a brace and contain a piano accompaniment with chords. The ninth and tenth staves are grouped by a brace and contain a piano accompaniment with chords.

The second system of the musical score consists of ten staves. The top staff features a complex melodic line with many sixteenth notes. The second staff is mostly empty. The third staff contains a melodic line with triplets. The fourth staff has a bass line with chords. The fifth and sixth staves are grouped by a brace and contain a piano accompaniment with chords. The seventh and eighth staves are also grouped by a brace and contain a piano accompaniment with chords. The ninth and tenth staves are grouped by a brace and contain a piano accompaniment with chords.

The first system of the musical score consists of ten staves. The top staff is a single treble clef with a key signature of one sharp (F#) and a complex, fast-moving melodic line. The second staff is a single bass clef with a key signature of one flat (Bb) and contains mostly rests. The third staff is a single treble clef with a key signature of one sharp (F#) and contains long, sustained notes. The fourth staff is a single treble clef with a key signature of one sharp (F#) and contains a triplet of eighth notes. The fifth staff is a single bass clef with a key signature of one sharp (F#) and contains long, sustained notes. The sixth staff is a single treble clef with a key signature of one sharp (F#) and contains eighth notes. The seventh and eighth staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and contain eighth notes. The ninth staff is a single bass clef with a key signature of one sharp (F#) and contains eighth notes. The tenth staff is a single bass clef with a key signature of one sharp (F#) and contains eighth notes.

The second system of the musical score consists of ten staves. The top staff is a single treble clef with a key signature of one sharp (F#) and contains a melodic line with a trill (tr) and a triplet. The second staff is a single bass clef with a key signature of one flat (Bb) and contains long, sustained notes. The third staff is a single treble clef with a key signature of one sharp (F#) and contains eighth notes. The fourth staff is a single bass clef with a key signature of one sharp (F#) and contains long, sustained notes. The fifth staff is a single bass clef with a key signature of one sharp (F#) and contains eighth notes, with the instruction "Pauken in C." written above it. The sixth staff is a single treble clef with a key signature of one sharp (F#) and contains eighth notes. The seventh and eighth staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and contain eighth notes. The ninth staff is a single bass clef with a key signature of one sharp (F#) and contains eighth notes. The tenth staff is a single bass clef with a key signature of one sharp (F#) and contains eighth notes.

52. Wagner, 'Siegfried'. (Full score p. 375.) (By permission of Schott's Söhne, Mainz.)

Mässig. Lebhaft. Im Zeitmass.

Oboi. *p cresc. f ff ff*

Clarinetti in B♭. *p cresc. f ff f ausdrucksroll*

Fagotto II. *p cresc. f ff*

Corni I. II. in F. *p cresc. f ff*

Corni III. IV. in F. *p cresc. f ff*

Violino I. *ff pizz. arco*

Violino II. *ff pizz. arco*

Viola. *ff*

Siegfried. So sang' ich mir Leben aus süssesten Lip-pen, Soll' ich auch ster - bend ver - gehn!

Violoncello. *ff*

53. Schumann, D-minor symphony.

Ziemlich langsam.

Oboe I. Solo. *p (ausdrucksroll) dim.*

Clarinetti in B♭. *f p dim.*

Fagotti. *f p dim.*

Corni III. IV. in D. *f p*

Violino I. *pizz. p dim.*

Violino II. *pizz. p dim.*

Viola. *p dim. arco p*

Violoncello I. Solo. *p pizz. 3*

Violoncello II. *p arco*

Contrabasso. *p*

Cf. also Mozart, E♭ symphony. Minuet trio and finale, bars 79—91.

54. Wagner, 'Götterdämmerung'. (Full score 239.) (By permission of Schott's Söhne, Mainz.)

Langsam. Langsamer werdend.

Clar. I.II. in B \flat . *p* *dim.* *pp*

Clarinetto III. in B \flat . *p* *dim.* *pp*

Corno inglese. *p*

Clarinetto basso. in B \flat . *p* *dim.* *pp*

Corni I.II. in F. *p* con Sordino *p*

Corni III.IV. in F. *p* con Sordino *p*

Violino I. *p* pizz. *sf*

Violino II. *p* pizz. *sf*

Viola. *p* pizz. *sf*

Violoncello. *p* *sf*

Brünhilde schreit heftig auf und sinkt in Siegfrieds Arme nieder, er lässt die Machlose auf eine Steinbank niedergleiten.

55. Wagner, 'Walküre'. (Full score 19.) (By permission of Schott's Söhne, Mainz.)

Clarineti in A. *p* *p*

Corno inglese. *p* *p* *p* *p*

Fagotto I. *p* *p* *p* *p*

Corno I in F. *p* (sehr weich) *più p* *pp*

Corno II in E. *p* (sehr weich)

Corno III.IV. in E. *p* (sehr weich)

Violino I. *p* *p*

Violino II. *p* *p*

Violoncello & Contrabasso. *p* (sehr weich und ausdrucksvoll)

56. Beethoven, 'Coriolanus', overture.

Allegro con brio.

Flauti.

Oboi.

Clarinetti in B \flat .

Fagotti.

Corno in E \flat .

Violino I.

Violino II.

Viola.

Violoncello.

Contrabbasso.

p cresc. poco a poco

cresc. poco a poco

p cresc. poco a poco

cresc. poco a poco

p

p

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

ff

p

ff

p

ff

p

ff

p

ff

p

ff

p

ff

p

ff

p

ff

p

ff

p

ff

p

ff

p

ff

p

ff

p

This block contains a musical score for strings and woodwinds. It features multiple staves with various dynamic markings including *cresc.*, *ff*, *p cresc.*, and *sf*. The notation includes slurs, accents, and specific performance instructions.

57. Nicolai, 'Merry wives of Windsor', overture.

Allegro.

This block contains a musical score for woodwinds and strings. The instruments listed are Flauto piccolo, Flauto I, Oboi, Clarinetti in C, Corni I. II. in F, Corno III in C, Violino I. divisi, Violino II. divisi, Viola, and Violoncello. The score includes dynamic markings such as *p*, *pizz.*, and *arco*.

This page of a musical score features ten staves. The top two staves are for woodwinds, with dynamics marked *p*. The next four staves are for strings, with dynamics marked *p*. The bottom four staves are for a double bass section, with dynamics marked *arco* and *pizz.* (pizzicato).

58. Schubert, Symphony in C, No. 7. 4th movement.

Allegro vivace.

This page of a musical score features seven staves for woodwinds and strings. The staves are labeled: Oboi., Clarinetti in C., Fagotti., Corni in C., Violino I., Violino II., and Viola. The bottom staff is labeled Violoncello & Contrabbasso. Dynamics include *p*, *fz*, and *p*. The score includes various musical notations such as triplets and accents.

A piano score for Wagner's 'A Faust Overture'. The score consists of eight staves. The top two staves are for the right and left hands of the piano. The bottom six staves are for the grand piano, with the right hand on the top three staves and the left hand on the bottom three staves. The music is in a key with one sharp (F#) and a common time signature. The score features complex harmonic textures with many chords and moving lines. Dynamics include *p*, *fp*, and *f*. There are several slurs and accents throughout the piece.

59. Wagner. 'A Faust overture. (By permission of Breitkopf & Härtel, Leipzig.)

Sehr bewegt.

p (*zart*)

Flauti.

Oboi.

Clarinetti in B \flat .

Fagotti I. II. (*zart*)

Fagotto III. (*zart*)

Corni I. II. in F. (*pp*)

Corno III. in D. (*p*)

Violino I. (*dimin.* *p*)

Violino II. (*dimin.* *p*)

Viola (*dimin.* *p*)

Violoncello & Contrabasso. (*dimin.* *p*)

An orchestral score for Wagner's 'A Faust Overture'. The score is for a full orchestra and includes parts for Flutes, Oboes, Clarinets in B-flat, Bassoons I and II, Bassoon III, Horns I and II in F, Horn III in D, Violins I and II, Viola, and Violoncello & Contrabasso. The tempo is marked 'Sehr bewegt.' and the dynamic is 'p' with the instruction '(zart)'. The score shows the woodwinds and strings playing a melodic line, while the brass instruments are mostly silent. Dynamics include *pp* and *p*. There are slurs and accents throughout the piece.

p *pp* *ppp*

60. Wagner, "Tristan and Isolde". (Full score p. 317.) (By permission of Breitkopf & Härtel, Leipzig.)

(Kurwenal: „Im Schein der alten Sonne, darin von Tod und Wunden du selig sollst gesunden.“)
 Sehr allmählich ein wenig zurückhaltend.

Mässig langsam.

p zart *p* *(ausdrucksvoll)* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp*

Oboi.
 Clarinet. I in B \flat .
 Clarinetto basso in B \flat .
 Corni I, II. in F.
 Corno III in F.
 Corno IV in F.
 Violino I.
 Violino II.
 Viola.
 Kurwenal.
 Violoncello.
 Contrabasso.

(Er schmiegt sich an Tristan's Brust.)
 sun - den.
 Tristan.
 Dünkt dich das?

61. Weber, 'Oberon'. (No. 22, finale.)

Allegro.

Oboi.

Clarineti in B \flat .

Corni I. II. in D.

Corni III. IV. in D.

Violino I.

Violino II.

Viola.

Tenore.

Basse.

Violoncello & Contrabasso.

CHOR.

Horch!

pizz.

pizz.

pizz.

pizz.

pizz.

Solo. *f* *mf*

Welch Wunder klingen, horch, wo - her kommt der Ton? horch,

p

p

arco

arco

arco

arco

a 2 arco

je-der Fuss muss springen in lustgem Tanz hier schön, jeder Fuss muss springen

62. Spohr, 'Jessonda', overture.
Moderato.

Flauti. *pp*

Oboi. *pp*

Clarinetti in A. *pp*

Fagotti. *pp*

Corno in Eb. *pp* Solo.

Violino I. *pizz.* *p*

Violino II. *pizz.* *p*

Viola. *pizz.* *p*

Violoncello & Contrabasso. *a 2 pizz.* *p*

63. Beethoven, '9th Symphony'. 2nd movement.

Adagio.

Flauti.

Clarineti in B \flat .

Fagotti.

Corno IV.

Violino I.

Violino II.

Viola.

Violoncello & Contrabbasso.

*) Cf. part IV.

Etwas belebend, aber unmerklich. *poco riten. a tempo*

Oboe I. *sehr weich*

Clarinetti in Bb. *p*

Clarinetto basso in Bb. *p sehr weich*

Fagotto I.

Fagotti II, III.

Corno I, II. in F. *p*

Violino I. *(con Sordino)*

Violino II. *(con Sordino)*

Viola. *(con Sordino)*

Isolde. *pizz.* Doch uns-re Lie - be, heisst sie nicht Tris - tan und I - sol-de?

Violoncello & Contrabasso. *p*

pausdre.

pp dolce *sehr zart* *p sehr ausdre.*

pp

dolce

pp *pp* *dolce* Corno in E.

(senza Sordino) *pp dolce* *poco cresc.*

(senza Sordino) *pp dolce*

(senza Sordino) *pp*

Dies sü - sse Wört-lein: und, was es bin - det, der Lie - be Bund, wenn Tristan

Cb. *pp*

65. Wagner, 'Siegfried'.

(Siegfried hat das Herdfeuer zur hellsten Gluth angefaecht.)

stürb! zer-stört' es nicht der Tod?
Voll.
pp
Cb.

Oboi.
Clarineti I.II. in B♭.
Clarinetto III. in B♭.
Corno II in E.
Corni III.IV. in F.
Violino I.
Violino II. divisi.
Viola.
Mime.
Violoncello & Contrabasso.

Nun ward ich so alt, wie Höll' und Wald, und hab nicht

See Beethoven, Pastoral symphony, scene at the Brook, 1 flute, 2 oboe, 2 cler. in B♭, 2 bassoon, 2 horns in B♭ basso and strings.

66. Schubert, C-major symphony No. 7. 1st movement.

Allegro.

Flauti.
Oboi.
Clarineti in C.
Fagotti.
Corni in C basso.
Trombi.
Violino I.
Violino II.
Viola.
Violoncello.
Tromboni.
Contrabasso.

*) † denotes that the tone is to be stopped

Musical score for page 50, featuring piano, strings, and percussion. The score is in 3/4 time and consists of 10 measures. The piano part is in the upper staves, with dynamics ranging from *fp* to *p*. The strings (Violini I, Violini II, Viola, Violoncello & Contrabbasso) are in the lower staves, with dynamics ranging from *f* to *p*. The percussion part (Tromboni, Timp.) is in the bottom staves, with dynamics ranging from *f* to *p*. The key signature is one sharp (F#).

57. Mendelssohn, 'A Midsummer Night's Dream', Nocturne.
Andante con moto.

Musical score for page 57, featuring woodwinds, strings, and percussion. The score is in 3/4 time and consists of 10 measures. The woodwinds (Flauti, Oboi, Clarinetti in A, Fagotti) are in the upper staves, with dynamics ranging from *pp* to *p*. The strings (Corni in E, Violino I, Violino II, Viola, Violoncello & Contrabbasso) are in the lower staves, with dynamics ranging from *pp* to *p*. The percussion part (Tromboni, Timp.) is in the bottom staves, with dynamics ranging from *pp* to *p*. The key signature is one sharp (F#).

This musical score page contains seven staves. The top two staves are for the right and left hands of a piano. The bottom three staves are for the strings (Violino I, Violino II, and Violoncello & Contrabasso). The score includes various musical notations such as trills, triplets, and dynamic markings like *pp* and *ppp*. There are also performance instructions like *pizz.* and *arco*.

68. Mendelssohn, 'A Midsummer Night's Dream', Nocturne.

Andante con moto.

This page shows the orchestral score for Mendelssohn's Nocturne. It includes parts for Flauti, Oboi, Clarineti in A, Fagotti, Corni in E, Violino I, Violino II, and Violoncello & Contrabasso. The tempo is marked 'Andante con moto'. The score features a variety of dynamics from *p* to *ppp* and includes performance directions such as *p dolce* and *a 2*.

69. Mendelssohn, Hymn of Praise No. 6.

Allegro assai agitato. (♩ = 84.)

Recit.

Lento.

Flauti.

Oboi.

Clarineti in B \flat .

Fagotti.

Corni in C.

Violino I.

Violino II.

Viola.

Tenor - Solo.

Violoncello.

Contrabasso.

-ten. Wir rie-fen in der Finsterniss: Hüter, ist die Nacht bald hin?_

70. Mendelssohn, Violin-concerto.

Allegro molto vivace.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in E.

Violino Solo.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

pizz. arco p arco p arco p pizz. p

Cf. Beethoven symphony E \flat , No. 3, Scherzo, bars 1-49.

This musical score is for piano and violin. It consists of ten staves. The top two staves are for the violin, and the bottom eight staves are for the piano. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8. The score includes several dynamic markings: *pp* (pianissimo) in the first measure of the piano part, *cresc.* (crescendo) in the fifth measure, *p* (piano) in the sixth measure, and *dim.* (diminuendo) in the seventh, eighth, ninth, and tenth measures. The piano part features a complex rhythmic pattern with many sixteenth notes.

71. Mendelssohn, 'Loreley', finale.

Allegro moderato.

This is an orchestral score for Mendelssohn's 'Loreley' finale. It is in 6/8 time and marked 'Allegro moderato'. The score is for a full orchestra and includes the following instruments: Flauti (Flutes), Oboi (Oboes), Clarinetti in A (Clarinets in A), Fagotti (Bassoons), Corno I. II. in A (Horns I & II in A), Corno III. IV. in C (Horns III & IV in C), Violino I. (Violin I), Violino II. (Violin II), Viola, Violoncello (Cello), and Contrabbasso (Double Bass). The score is divided into four measures. The Flute part has a melodic line starting in the second measure, marked *p*. The Clarinet, Bassoon, and Horn parts have a rhythmic accompaniment. The Violin and Viola parts have a rhythmic accompaniment, and the Cello and Double Bass parts have a rhythmic accompaniment. The score includes dynamic markings such as *p* (piano) and *a²* (second octave).

Exercise III.

In this exercise one of the following instruments is to be treated as a solo instrument with accompaniment of strings and wood-wind with horns: Violin, viola, violoncello, flute, oboe, English-horn, clarinet (*B \flat*), bass-clarinet, bassoon or horn. In scoring care must be taken not to make the accompaniment too powerful. If a wood-wind instrument or horn be playing a solo the same instrument is often omitted from the score. If, however, it is not so omitted, great care must be taken not to allow any similar instrument to play in the same register as the solo, except, of course, for a particular effect. Songs etc. may be thus arranged.

The following works may be studied to learn the possibilities of the solo instrument.

- Violin**-Concertos by Viotti, Rode, Kreutzer, Mozart, Beethoven, Spohr, Mendelssohn, Bruch, Joachim, Brahms.
Viola, Berlioz 'Harold symphony', Mozart (K.-V. 364) concertante symph. for violin and viola.
Violoncello, Goltermann, op. 51, 65; Schumann, op. 129; Volkmann, op. 33; Raff, op. 193; Julius Klengel, op. 4.
Flute, Mozart Concertos (K.-V. 313, 314, 315), Andante in *C*; Andersen, Concert pieces, op. 3; Manns, op. 32.
Oboe, Kalliwoda, op. 110; Lund, op. 10; Kiel, op. 14; Klughardt, op. 18.
Clarinet, Mozart Concerto in *A*; Crusell, op. 1, 5, 11; Weber, op. 73—74; Spohr, op. 26—27.
Bassoon, Mozart Concerto in *B \flat* ; Weber, op. 75; David, op. 12.
Horn, Mozart (K.-V. 412, 417, 447, 495; Weber, op. 45.

Exercise IV.

Strings and wood-wind and horns.

Here a freer use of the instruments is permitted, but if the previous examples have been well studied the pupil will have no difficulty in arranging pianoforte pieces,*) or in composing original works. The following list will be useful.

Em. Bach, 4 symph. (Peter's Edition).

Jos. Haydn, 6 symph. (Kistner, Leipzig).

Mozart, symphony. Köchel's Verzeichniss 16, 17, 22, 128, 132, 114, 130, 134, 18.

„ (various) „ „ 63, 99, 101, 113, 131, 251, 121, 477.

Beethoven, septet op. 20.

G. Onslow, octet op. 77.

All these works will afford study in score-reading.

*) Those mentioned in Part III, Ex. 1 will serve here also.

